



AMUSEMENTS



Salt Lake Theatre.—Savage Grand Opera company, "Rigoletto," today's matinee; "Tannhauser," tonight's performance.

Orpheum.—Refined vaudeville, matinee today, performance to night.

Lyric.—Burlesque, matinee today, performance tonight.

Grand.—"Uncle Tom's Cabin," matinee today, performance tonight.

Coming Attractions.

Salt Lake Theatre.—Alberta Gallatin; Lew Morrison in "Faust;" "Beauty and the Beast."

To the infinite glory and lustre of old Salt Lake, be it joyously said, the town knows how to throw back its ears and greedily open them for the inspired music of grand opera. Every patient ticket buyer in the long line of box office patrons is in himself a song of praise and appreciation for Apollo—a bright testimonial that the music god is counted among our other household gods. Men and women of Salt Lake, you are "doing yourselves proud!"

No more enthusiastic or devoted admirers of what is best in music—in its theme, its instruments and voices—ever assembled in the gilded horseshoes of the Metropolitan opera house, then the audiences which have greeted and are to greet the Savage Grand Opera company during its stay in Salt Lake. When the receipts of the box office are counted up, they will form a guarantee that, in future, Mr. Savage need have no scruples about playing more extensive engagements when he again books his company.

In the works of Gounod, Puccini, Verdi and Wagner there is such a wide variety of the classical as to appeal to every music lover, be his ears large or small. If you did not see "Faust" Thursday night, go to the matinee today and hear the ravishing Italian music which falls like star dust all over and through "Rigoletto." If you care not for the velvety softness of Verdi's sweet harmonies, go tonight and hear the magnificent, boisterous climaxes which Wagner works out in his German "Tannhauser."

That indefatigable manager, Henry W. Savage, gave us an original treat in "Woodland." The production was called a "musical fantasy of the forest"—each character was a bird and no josh, mind you, either. There was little semblance of a plot, but nobody cared much about that. What took the audience off its feet was the absolute originality of the performance.

Next week the Orpheum has a bunch of agreeable surprises—really good twins, good people in good stunts. A press agent is, as a rule, extravagant to the point of taxing our credulity, but, next week, the Orpheum press agent is willing to stake his reputation that the bill will be the "best ever."

There is a real touch of the worthwhile at the Orpheum this week. Ever since our old friend Lew Sully fell off the Dockstader band wagon he has been making good in vaudeville. Sully is worth all the peruna in kingdom come as a chaser-away of despondency, the blues, or any other old thing which maketh the heart sad. Leon, the magician, is a great attraction. Those who think that the graceful arts of deception died with Hermann, are hardly alive to the possibilities of such a genius as Leon. The rollicking Rooney sisters, in their

singing and dancing specialties, are enough to start applause all along the Orpheum front rows. Claud'us and Scarlet in their banjo act, "A Study in Harmony," are picking the strings all right, according to their applause-reception throughout the week. The Orpheum has a good bill this week and lovers of vaudeville can not afford to miss the top-liners.

happily opportune in choosing San Domingo for his Yankee consul's eccentric actions.

Writing of this sort naturally gives latitude and longitude to the author, but if the natives of San Domingo are half as pretty and shapely as those seen in the opera, Roosevelt's policy of annexation will be warmly approved by every patron of the front row—no matter how bald headed his Democracy may be. Mr. Savage did not run to the extreme of gorgeous scenery, for which moderation tired eyes were grateful. He has, however, given the piece a pretty well rounded



at Salt Lake Theatre, Tuesday and Wednesday, February 6-7

"The Yankee Consul," which appeared early in the week, comes pretty near being comic opera—it is certainly rather too dignified for musical comedy. Its music proved relevant and in good proportion to the text. While the music of "The Yankee Consul" is not strikingly original, it is tuneful and bright, a combination devoutly to be wished although, of late, almost reduced to the vanishing point. We Americans, through the increasing number of our foreign entanglement, are certainly finding new friends for the native and original comic opera writer. Mr. Blossom was

cast, and its people evidently had received some care in training. While the "Yankee Consul" will not throw unusual lustre upon American representatives abroad, it can not fail to create laughter in the American provinces at home.

Florence Roberts, after putting "Ann Lamont" in a dramatic reform school, is coming out in Denver in a new play called "The Strength of the Weak." It is said to introduce new situations and possess some touches of originality in plot and theme. Early in the spring, Miss Roberts will bring

her new play to Zion. The actress has many friends here who sincerely hope "The Strength of the Weak" is stronger than Mr. Armstrong's weakness.

Coming our way are Alberta Gallatin; Lew Morrison in his dramatic version of "Faust," the great musical comedy, "Beauty and the Beast;" then coming also there is that most gracious actress, Modjeska, in her farewell tour.

"The Innocent Maids," at the Lyric were, perhaps, less innocent than their title indicated. Indeed, the innocent maids were inclined to leave demureness behind them as they approached the footlights in their panoply of swelling hosiery and the rouge flags flying red in their cheeks.

"The Innocent Maids," during their engagement, brought out all the charter members of the Front Row Club.

Next week's bill at the Orpheum gives promise of being a hummer. With one of the strongest features on the circuit in the form of the only tragedy on the vaudeville stage and a diversified program to suit all tastes there should be some ducats roll into the box office. By way of the headliner Edward Davis and company of five will present the one act tragedy in two scenes, "The Unmasking." The Kansas City World, in conjunction with every paper in each city, this play has been presented, gives it a great send off which terminates with "The lines of the play in themselves are beautiful and it is a matter of doubt whether Mr. Davis deserves the more credit for his interpretation of them than is due him in writing them. The supporting company is strong and fully up to the requirements of the piece which revolves around Mr. Davis' role."

The bill will also include Joseph Newman who comes highly endorsed as a singer of unique songs and a story teller of excruciatingly funny yarns.

The other features of the bill are Klekko and Travoli, high class opera singers; Welsh and Maitland, grotesque elastic comedians; Hallen and Hayes, eccentric comedians and dancers; La Getta, premier aerial gymnast, and the Knodrome with some novel motion pictures.

"Uncle Tom's Cabin" will stand 'em up at the Grand today—it always does.

HARRY LE GRANDE.

Wanted—Ten men in each state to travel, post signs, advertise and leave samples of our goods. Salary, \$75 per month; \$3 per day for expenses. Royal Supply Co., dept. S, Atlas Block, Chicago.

Substitute for Eyesight.

The value of a visual apparatus is so apparent that one can hardly conceive of a creature achieving much without it, yet among ants will be found many diligent and effective "workers" who are blind, though ant soldiers and other members of the ant community have large eyes. The blind ants, who do the most complicated work of the nest, have substitute senses in their antennae.

Not Too Many of Them.

She (sentimentally)—"How beautiful that idea of the poet's that loving words can medicine most ills."

He (cynically)—"That may be; but loving words do not appear to be a drug in the market."